spectators, and sure to call up heroic or patriotic feelings in their minds. But it was the clear sky and warm bright sunshine which gave to everything its life, the pillars, the horizontal lines of the mouldings, which were now broad lines of shade, and the godlike forms in the pediment. Where the atmosphere is thick and hazy, the light dull, the sunshine uncertain and comparatively wanting in brightness, and moreover far from vertical, the life of such a building is proportionally gone.

Any one may convince himself of the truth of this even in London, by noticing the much-admired portico of St. Martin's-in-the-Fields church. On a bright day, when the sunshine rests on these pillars, they seem to stand out alive and very beautiful, but how different is the effect on a dull cloudy day: then their beauty is entirely lost. How much greater, then, is the difference in the lovely climate of Greece or Italy, where not only is the light on the pillars far brighter, but also the shade behind far deeper from the vertical position of the sun. The Roman buildings were, many of them, indeed, merely for strength and use, and therefore these remarks cannot so well apply to them; but all those which were meant to be beautiful, temples and other buildings, depended on just the same means of expression as the Greek buildings,—external ornament, beautiful forms of pillars or pilasters, and capitals and entablatures placed outside. Thus the principle of beauty was the same in each.

But the introduction of the arch in Roman buildings caused a very important change. The arch, in all ornamental buildings, was merely used between the pillars, these being still the main objects; but in building for use only, the pillar was quite a secondary part, and sometimes quite disappeared. This led the way for the Romanesque style, which, although in the shape of the smaller parts it was classical, yet in the general form of the whole, and what is more important, in the expression, was different, and therefore I should call it the commencement of Mediæval Architecture.

2. The principles of mediæval architecture have perhaps been sufficiently acknowledged, but yet I will venture to state them as they seem to me: first, in form; then in mode of expression.

The general form of mediæval buildings certainly is aspiring—pointing upwards. The doctrine of the symbolism of churches has been so continually and disagreeably obtruded of late, as to have become a weary matter: it has been carried to such a height, that a Gothic church was considered a mere fable or allegory, of which the doctrines and practices of a certain religious school were the moral or application. Whereas, in regard to all the main parts and features of the building, they assumed their form from the necessity of the case, and the symbolical meaning was affixed to them afterwards, and only in the minor and accessory parts did this meaning grow up with the forms.

Let us, then, see how this aspiring form, which is the main distinction of Gothic from other architecture, came.

As Christianity spread northward through Lombardy, France, and Germany, and large churches were built, it was found that the flat roofs of Italy and Greece were not suitable to the climate; for though the smallest slope possible was enough to let the rain off, it was different when there came heavy falls of snow to rest on the flat roof—the weight would have seriously injured it; it was therefore necessary to give the roof a steeper slope, in order to let the snow slip off more easily. It was soon perceived that this did not in the least detract from the beauty of the building, but rather that the view of the roof sloping upwards over the side walls was in itself pleasing and beautiful. Soon greater height was wanted, and the requirements of the buildings demanded other arrangements, and thus, by separating the roof of the aisle from that of the nave, and adding chapels, transepts, and buttresses, that spreading tapering form was given to the buildings, which combined strength with lightness, and use with beauty. So the square form and horizontal lines, which accorded well enough with the character of the scenery and vertical sun of the south, and with that feeling of rest which a warm climate and cloudless sky inspire, were changed for the aspiring form and broken outline and vertical lines which suited the hilly country, the sky full of windy clouds, and the busy active spirit which the changing weather produces.

I think most persons must have noticed how much more lively and striking the spires and pointed roofs of our early Gothic churches seem on a windy day, when the clouds are driving along in ragged masses, or curling upwards, and the sun comes out only in fitful gleams; while a Grecian building looks uncomfortable, except when the sun is bright and the sky cloudless, or only varied by a few white motionless clouds; and the former is the kind of weather (in different degrees) more common here. So much, then, for the peculiar and distinctive *form* of mediæval architecture, a form that may be traced in various modifications, from the Romanesque churches of Pavia and Milan, to that model of beauty and majesty the choir of Cologne Cathedral.

Let us turn now to the mode of expression: the classical way was, we have seen, by external ornaments and forms of beauty, but this was unsuited to a more northern climate, and the habits of the people; for the climate being more damp and cloudy, the pillars, capitals, and sculpture would not only be sooner injured, but also less clearly seen, and their beauty lost; and the people lived more in-doors than out: all ornaments, therefore, were, for both reasons, transferred to the inside, except only in the porches, which were half protected, and also so close to the spectator as to show their sculpture perfectly. This change was made very quickly, even in the Romanesque styles. But, how was the expression gained for the outside? By means of the windows: out of them, so to speak, the soul of the building looked; and through them, too, the light burst, in beautiful forms, into the interior. It was thus through beautiful shapes painted by the darkness within, and not by the light without, that the effect was produced. Mediæval architecture was at its perfection when, for a short time only, these two expressions were combined—when external lines of beauty were put in the only place where, in our climate, they could be seen, in front of the holes—when, I mean, the lines of stone-work in the windows were beautiful, as well as the holes between them. This was the case in the Geometrical Decorated of the end of the thirteenth century, and also in the earliest specimens of the Flowing Decorated. From that time the style began to degenerate, for in both points, in form and expression, those classical principles which had been discarded because they were found unsuitable, were returned to. The form of buildings of the "Perpendicular" style became lower, the roofs less pointed, at last almost flat, and the expression was made to depend upon external ornament, at first, only in the windows, but afterwards in external sculpture, and panelling an inch or two deep, which was quite inefficient in depth of shade; and so at last our buildings were merely square tasteless shapes, incrusted with unmeaning pieces of carved stone. Henry the Seventh's chapel at Westminster is an example of this sort of building, in which, at an enormous expense, there is produced a great deal of ornament but very little beauty, while the general form is heavy in the extreme.

The way was thus prepared for a recurrence to classical forms, modified: it was easy to see that graceful pillars and capitals and groups of sculpture were more really beautiful than the panelling of the Perpendicular style: if, therefore, external ornament was that on which the beauty of the buildings was to depend, these were, of course, to be chosen. Thus was produced the revived classical or Italian style, to which we will devote a few remarks. With regard to the general form of this style I profess myself unable to seize upon any peculiar principle; it appears rather to be such as long custom to Gothic forms would suggest, and the arrangements of modern houses and churches require. One new feature, indeed, of great beauty was added, I mean the dome, which had, indeed, been used in the East long before, but was unknown in our parts of the world. Horizontal lines were now entirely predominant over the vertical, a change which we noticed as commencing in the latest Pointed style.

However, in the other point, the mode of expression, we are at no loss; it is a recurrence to classical architecture, the expression being entirely dependent on external ornament. But as an external row of pillars would only darken the windows, and where the height of the building was divided into floors or stories, would be incongruous, they were changed for smaller ornaments, except at the doors (even these absurdities, however, are to be seen in the modern caricatures of Greek temples which are ranged round Regent's and St. James's Parks). Thus, in buildings of this style, the shape of the windows is neglected, but the borders of them are ornamented with mouldings and cherub heads and flowers; niches and pilasters are inserted in the spaces between, and bundles of flowers and fruits carved in stone are, as it were, fastened on other parts. But the most beautiful of the works of sculpture, in which the spirit and genius of the artist is called forth most, are of course human figures or groups of sculpture, such as of old filled the pediments of temples: these accordingly find their place in the Italian buildings. St. Paul's cathedral has its west front adorned with several bas-reliefs illustrating the history of the apostle, and on the tops of the three pediments are colossal statues of the apostles and evangelists, and the other ornaments I have mentioned are to be found on the side walls. Is this an effectual way of producing beauty in England? Let us think. Persons must certainly be wanting in observation not to have noticed the large statues on the roof of St. Paul's, yet I have known many such; but perhaps nine persons out of every ten that daily pass by have not observed the bas-reliefs and festoons, and these, remember, are such ornaments as, if they are not actually noticed, add nothing to the general effect. A person may not have noticed the exact form of a window in Westminster Abbey, yet if the windows were now blocked up he would at once miss them (I mean externally): the building would look blind and lifeless; but take away the carvings of St. Paul's, and who would notice the loss? I think very few. And why is this? The ornaments themselves are, many at least of them, beautiful. The reason seems to be the same which made the true classical style unsuitable for northern Europe—want of light and sunshine. External ornament, especially of a shallow kind, is thrown away in our climate; no one can see it, except under very favourable circumstances, when the sun does happen to shine brightly upon it.

There is also another impediment which exists in our towns, and London especially, which seems perhaps a trifling one, yet is really very great; and that is, the accumulation of dust and smoke. The walls of St. Paul's are begrimed with soot, only washed off in lines and patches here and there by the showers. To expose beautiful sculpture there for view is almost as absurd as to hang a picture in a chimney.

This, then, is the mode of expression of the Italian style, and these are the difficulties which lie in its way among us.

I have thus endeavoured to go through some of the leading points of the various styles, under the heads of Form and Expression; and, imperfect as this sketch is, it may yet, perhaps, suggest some thoughts which those who have more experience in the science may improve. At any rate, it is by such considerations as these that the architect must decide for himself, when he designs a building, on what means he intends to depend for the effect of his building, and how far his means are capable of producing the beauty he seeks. Time, labour, and money are often wasted on elaborate and accurately-worked ornaments, which yet add nothing to the beauty of the building, and which the designer would never have employed, if he had rightly known the principle of their effect, and had seen why it would be inapplicable in his particular case. It is in the hope of preventing such a waste of labour and ornament, and of promoting an effective beauty in all kind of buildings, that these remarks are offered. F.

MERTHYR TYDVIL WORKHOUSE COMPETITION.—Twenty-seven designs for this building were lodged, and those bearing the motto "Si fortuna jubat," found to be sent in by Messrs. Aickin and Capes, were selected.

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